

No. 4021

CORCORAN GALLERY OF ART FILES.

WRITER.

Lycens Moss James.

Residence Richmond

Date April 23, 1887

Rec'd " 26 "

Ack'g'd " 26 "

Answered

SUBJECT.

Thanks for Photo-
graphs -

✓

Dr Macleod will please send
a complete set of photographs
of our plaster casts & statues,

To Mrs James Lyons
415 S. Franklin St.
Richmond Va.
+ oblige Yours truly

J. Welling

As please prepay the
express charge on the
package

Recd & Ackd
April 26.



Richmond Va.

April 23rd 1887

My dear Dr. Welling -

Your very
kind response to my
request has just come, and
I write at once to say how
very much obliged I am
to Mr. Corcoran and
yourself - The photographs
of the statues and casts
will be most acceptable,
and I am sure will be
of the greatest assistance
to the class - The South
will always love and

honour Mr Cochrane for
his unceasing kindness
towards us - I felt really
ashamed to ask another
favour of him, and
quite overwhelmed by
his granting it -
Allow me to thank you
again for your kind
reply, and to assure
you that I am always

Yours very sincerely

Elizabeth W. Lyons

Direct package to

Wm James Lyons

415 E Franklin

Richmond and

I will deliver it to the laws
on Mr Co's name.

No. 4022

CORCORAN GALLERY OF ART FILES.

WRITER.

Fleischmann E. A.

Residence Munich

Date April 9. 1887.

Rec'd .. 25 ..

Ack'g'd

Answered

SUBJECT.

Offers a painting
by Prof C. Van Piloty
"The 5 wise and the 5
foolish virgins" for sale
for \$12.000.

✓



E. A. FLEISCHMANN'S
KÖNIGL. HOF-BUCH- & KUNSTHANDLUNG.

Telegramm-Adresse:
Fleischmanns Kunsthandlung.

Telephonruf Nr. 295.

MÜNCHEN, den 9 April 1897

4022

To the hon. Board of Directors.
of the Loghan Gallery.

Washington

Recd Apr. 25
Genl. June 1st
Gentlemen,

It was the wish of the late director
of our Academy Professor Carl von Piloty to be
worthily represented by an important work in
a public Gallery in the United States.

Based on his wish, we take the
liberty to send you by book post a photograph
of a painting by C. von Piloty called, the
The 5 wise and the 5 foolish virgins.

It is this one of the most important works the
artist has ever done and to his own fancy
it was his favorite work. The subject treats
the well known parable in the bible.

The size of the painting is 14 feet long
by 12 feet high, the price would be \$12,000:-

We would be quite ready if this
sum is too large for one years budget, to
be paid by several instalments, or to enter,
tain any other reasonable suggestion you may

make to us. We can also send you a still larger
photo. of the picture by Piloty if desired.

Awaiting the favor of your answer
we remain, Gentlemen,

Yours obediently

ER Weichmann

No. 4023

CORCORAN GALLERY OF ART FILES.

WRITER.

Malone S. L.

Residence Baltimore

Date April 25, 1887

Rec'd " 26 "

Ack'g'd " 26 "

Answered

SUBJECT.

Asks permission to
bring a school to the
gallery

Recd
Apr 27

Ans. April 26th 1887

Baltimore, April 25. 1887

Mr. H. V. Corcoran,

Washington, D. C.

Dear Sir:- Prof. E. Wich-

mann, Principal of the English-
German Classical School of this city,
desires me to ask you what days your
Galleries are free, as he intends making
a visit to your city either Friday or
Saturday of this week in company with
the entire school, and would you be
kind enough to admit the school free
should their visit fall on either Friday
or Saturday.

Very truly yours
S. C. Malone,

No. 4024,

CORCORAN GALLERY OF ART FILES.

WRITER.

Worden & Morris,

Residence Fort Wayne Ind:

Date Apr 19. 1887,

Rec'd " 27 "

Ack'g'd " 27 "

Answered

SUBJECT.

Asks for copy of the
Deed and Charter.

WORDEN & MORRIS,

ATTORNEYS AND COUNSELLORS.

To Wm MacLeod, Curator Corcoran
Gallery of Art, Washington, D.C.

Fort Wayne, Ind., April 19., 1887.

Best
Wm by
you
Dear Sir:-

We desire to obtain a copy of the deed or other instrument by which the "Corcoran Gallery of Art" was donated to the Government. Will you please inform us how we can get the copy? If you can supply us with it and will inform us what it will cost we will promptly remit.

Yours very truly,

Worden & Morris.

No. 4025

CORCORAN GALLERY OF ART FILES.

WRITER.

Mowey John H.

Residence Woburn Mass.

Date Apr 26. 1887

Rec'd " 28 "

Ack'g'd " 28 "

Answered

SUBJECT.

For a Catalogue

Recd April 28

4025

Woburn Apr 26 '87

Gentlemen

I would like to obtain, if possible, a catalogue of the paintings and sculpture in the "Corcoran Art Gallery"

Any information you can furnish me in regard to matter will be thankfully received.

Yours Truly
John A. Hovey
Woburn Mass.

No. 4026,

CORCORAN GALLERY OF ART FILES.

WRITER.

Little Geo. J.

Residence Bowdoin College,
Brunswick Maine,

Date April 27. 1887,

Rec'd " 29 "

Ack'g'd " 29 "

Answered

SUBJECT.

Calls attention to a
work entitled "The
Bowdoin Collection"

✓

BOWDOIN COLLEGE LIBRARY,

BRUNSWICK, MAINE,

*Rec'd & Ack'd
April 29.**April 27th 1887**M^r MacLeod Esq**Washington D.C.**Dear Sir:-*

I beg leave to call your attention to the work described in the enclosed circular. It has been highly spoken of by disinterested critics and I should be pleased to send you a copy for examination to be returned if not satisfactory at my expense.

In any case I should be grateful for the address of Washington people to whom the circular could be sent with propriety.

*I am**Yours Resp'y**G. T. Little**Librarian*

COPYRIGHT,
DOMENICHINO.

THE BOWDOIN COLLECTION
BY REV. F. H. ALLEN.
Five Parts, \$1.00 each.

THE BOWDOIN COLLECTION.

THIS work consists of reproductions by the photogravure process of twenty original sketches and portraits belonging to Bowdoin College, together with descriptive text by REV. FRED H. ALLEN, an accomplished art critic and the author of several similar books. The book is a folio, in size eleven inches by sixteen, and in mechanical execution the best that care and skill can secure. The photogravures, each full page, are printed on plate paper, and can be removed from the text and separately framed if desired. The size of the plates varies from 3 1-2 x 4 inches, that of Smybert's "Cosmo III.", to 9 x 11, that of Stuart's "Jefferson." Among the sixteen sketches reproduced are "Madonnas," by Titian and Correggio; a "Holy Family," by Claude Lorraine; a study by Tintoretto, afterwards used in his "Presentation in the Temple"; two landscapes by Rembrandt; a group by Salvator Rosa; and a "Jael and Sisera," by Poussin. The color of these drawings is imitated as closely as it is possible for printer's ink to render it. The portraits are Van Dyck's "Governor of Gibraltar"; a contemporary likeness of Mirabeau; and Stuart's "Jefferson" and "Madison." These last are the paintings from life, which the artist copied in replicas that are well known.

Mr. Bowdoin's collection of drawings, of which the selections mentioned above are fairly representative, was purchased in Europe about the beginning of the present century, and given to the College at the owner's death in 1811. Until recently they have not been suitably mounted for general exhibition. This fact, together with their value, character, and genuineness, long known to the alumni and friends of the College interested in art, render this work a new as well as most important aid to the study of art. It is published by the College Library, and the profits, if any, are to be devoted to the establishment of a book fund, in memory of the late librarian, Prof. Alpheus S. Packard, D.D.

In order to bring the work within the means of all, it is issued in five parts, in paper, at one dollar each. The book is now complete, and the parts are delivered singly or together, at the convenience of the purchaser, *express prepaid.*

Address, GEORGE T. LITTLE, *Librarian,*

BRUNSWICK, MAINE.

No. 4027

CORCORAN GALLERY OF ART FILES.

WRITER.

Bowdoin College Library,

Residence Brunswick Me.

Date April 27 1887.

Rec'd " 29 "

Ack'g'd " 29 "

Answered

SUBJECT.

"The Bowdoin Collection"
for sale. 5 parts \$1 each.

Sends a copy

✓

Rec'd May 3rd
 rec'd "

Bowdoin College Library.
 April 30th 1887.

Mr. William MacLeod,
 Curator Corcoran Gallery.

Dear Sir,

Your favor of the 29th is at hand. I have sent today by Amer. Express (prepaid) a copy of the Bowdoin Collection. I fear, however, there is no possibility of its reaching you by Monday. I dislike to send by mail on account of the necessity of rolling the gravures. I believe the description given in the circular to be exact and accurate and I trust your committee will deem the work worthy of purchase.

If not, kindly advise me before returning as I may be able to sell to some other parties in Washington.

Respectfully,
 Geo. T. Little
 Secy.

BOWDOIN COLLEGE LIBRARY,

BRUNSWICK, MAINE,

April 27th 1887

Superintendent of
Corcoran Art Gallery
Washington D.C.

Recd 27
April 29
Dear Sir.

I beg leave to call your attention to the work described in the enclosed circular. It has been highly spoken of by disinterested critics and I should be pleased to send you a copy for examination to be returned at my expense if not satisfactory.

In any case I should be grateful for the address of Washington people to whom this circular could be sent with propriety.

I am

Yours Rpy

Geo. T. Little

Librarian



COPYRIGHT.

DOMENICHINO.

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BY REV. F. H. ALLEN.

Five Parts, \$1.00 each.

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In order to bring the work within the means of all, it is issued in five parts, in paper, at one dollar each. The book is now complete, and the parts are delivered singly or together, at the convenience of the purchaser, *express prepaid*.

Address, GEORGE T. LITTLE, *Librarian*,

BRUNSWICK, MAINE.

No. 4028.

CORCORAN GALLERY OF ART FILES.

WRITER.

Seidelmeyer Charles.

Residence New York.

Date April 28. May 2. 1887.

Rec'd .. 29 " 4 ..

Ack'g'd " 29 " 6 "

Answered

SUBJECT.

Offers Munkacsy's
picture. "The last
moments of Mozart."

\$50.000

✓

CHARLES SEDELMAYER
GALLERIES
6 RUE DE LA ROCHEFOUCAULD
PARIS
TWENTY-THIRD ST. TABERNACLE
NEW YORK

4028
New York, 2^d of May. 1887.

Rec'd May 4th
ad. 6

Mr Wm MacLeod, Curator of the
Corcoran Gallery Washington.

Dear Sir

In receipt of your favour of the 29th of April
I have the honour to send you the Description
of Munkacsy's latest work: "The Last Moments
of Mozart". It is that given by the Paris
Correspondent of the London "Times" when the
picture was exhibited in Paris.

The exact size of the Canvas without the frame
is: 12 feet 2 inch. wide and 8 feet 4 in. high.
The price is fifty thousand dollars.

I have shown this painting but to a very
small number of persons here but those are
unanimously of opinion that this is the most

perfect work of Munkeasing

If one of the members of the Trustees
could come to New York this week
I would be very glad to show him
the painting.

It seems to me probable that it will
be sold yet in the course of this week.

Believe me, Dear Sir, yours very
faithfully

Wm. C. Cady

EXHIBITION OF
MUNKACSY'S GREAT PAINTING
CHRIST BEFORE PILATE
TWENTY-THIRD ST. TABERNACLE
NEW YORK.

4028
New York 28/4/87.

Concoran Esquire
Washington

Recd
Cecil
Apr. 29.

Dear Sir.

I beg to inform you
that I have just arrived
here from Paris bringing
with me the latest work
and one of the most impor-
tant by Munkacsy re-
presenting
the Last Moments of Mozart &
a painting of 12 feet long

and 8 feet high.

Although not so large
in size as the "Christ before
Pilate" which I have
sold two months ago
it is a rich composition
of 11 life-size figures
and of an impressive and
dramatic effect.

This great work would be
a leading picture for your
fine gallery where Messrs.
Kassay the greatest painter
of our time is not yet

represented.

If you desire have some
details and the price of
this painting I beg to let
me know by return of post.

I have not yet shown
it here in New York.

Believe me dear Sir,
yours faithfully

Edelmeier

West 23 Street Cobornack.

4028
London Times, Tuesday Febr. 16th 1886.

Recd May 6
all - "

Munkacsy's New Picture.


Paris, Febr. 15th

The new picture by Munkacsy will be exhibited to-morrow at the Sedelmeyer Gallery, 4 Rue de La Bochefoucauld. This latest work of the Hungarian painter represents "The last Moments of Mozart." The picture is eight feet in height and eleven in width. In the background it represents the interior of the homely dwelling of the immortal author of *Don Giovanni*, in front of which stand out eleven human figures, a harpsichord and an easy chair, two ordinary chairs and a screen. At the right hand of the spectator and slightly retreating from the foreground is a child six or seven years of age, the son of Mozart. With an intelligent but rather sad expression, and pale, he looks on in the somewhat dreamy way, after the fashion of children who know ^{that} something is going on they do not exactly understand. Close to him, but further back, is his mother with wearied features, eyes dim with watching and want of rest, and lips which express the grief at her heart. Her chin rests in the palm of her hand. Her head is bent forward, and she gazes from above the easy chair at the features of the master, on which Death is about to set the seal. Mozart is in a half recumbent position on the easy chair, which has carved wooden arms, and is placed near the harpsichord. A lock of his thick dark brown hair, matted by perspiration, falls over his smooth and pale forehead. His sunken eyes gleam from under the eyelashes with feverish brightness. His cheeks are flushed

his cheek bones project, owing to the thinness of his face. He wears no beard, which gives him a very youthfull appearance. Under the dressing-gown the thinness of his body is apparent, and cuffs enclosing his shrunken wrists look as if almost empty. His right arm, by a last effort is stretched out in the direction of the singers who are performing his Requiem as if he were attempting to keep time while his left arm, which holds the manuscript lies motionless on the armchair. Behind him on the other side of the harpsichord is a reddish screen behind which is seen the framework of a door in the background. Nearly in a line with the screen is a half opened door, at which are partially seen three friends who are looking into the room. One of them, the doctor is evidently watching the effect produced on the dying man by the music to which he is listening. Doubtless a last attempt to see if this weird melody will produce a rally. The two other friends listen to the music with rapt attention. A cover of a violet colour with a somewhat worn fringe, on the harpsichord is thrown back to expose the keys. Another friend stoops with a look of the deepest attention, over the desk placed on the instrument at the place where the cover has been thrown back. Before the harpsichord sits the player who accompanies the singers, upright, absorbed by the attention he is giving to the music. His two hands are placed upon the keys, and it is evident that nothing in this world could distract him

from his task, which for him is unutterably sacred. Behind him, not far from each other, are three singers. The one in front close to the player, wears knee breeches of a bluish velvet. It is absolutely peculiar to the painter so much so, indeed, that it might take the place of his signature. The stockings are without a crease, and the shoes are truly fastened with buckles, the heel of one foot is slightly raised as if it ~~was~~ were silently beating time. On the left of the player is a second singer, who is only imperfectly seen, and whose legs are partially concealed by the back of the chair on which the player sits. A little further back is the third singer, in a lilac silk dress with shirt frills and lace cuffs. He holds the music in his hand, and his mouth is open as if giving his voice full play. The first singer wears a white wig, the others wear their hair. They are all evidently friends of the master, men of the world, elegant and distinguished persons, who have come to satisfy a last request and to attempt a miracle. On the extreme right is a chair, on which one of the singers has placed his walking stick and hat.

Such is this masterly picture, in which Munkacz's powers of conception drawing and colouring are revealed in full perfection. There is an air of profound melancholy about the picture, and yet Mozart himself seems oblivious of his sufferings and under the spell of the music, while the musicians appear absorbed

in their singing. The drawing is admirable. Within a very limited space, there is no confusion in the perspective, nor the distance between Mozart's chair and the screen and the door. The details show wonderful finish, and the folds of the screen are so exact that one is tempted to touch them, to see whether it is not a real screen. The white cushion on which Mozart's neck and shoulders lean while by a last effort he raises his head is admirably executed. The work in short is the finest which has been produced for a long time, and the people will go to the Museum where it is placed, just as they go to see a picture by Rembrandt, or Titian, or Velasquez. 

No. 4029

CORCORAN GALLERY OF ART FILES.

WRITER.

Stamp V.

Residence Clermont,

Blue Ridge Summit P.O.,

Date Franklin Co. Pa.

July 29. 1887

Rec'd

Ack'g'd

Answered

SUBJECT.

Exhibit Water color

"The Gettysburg Gap"

✓

RULES FOR THE ADMISSION OF WORKS OF ART

TO THE

Corcoran Gallery of Art

Adopted by the Board of Trustees, March 8, 1878.

1. Pictures offered for exhibition, properly framed and in suitable condition, shall be placed in the Trustees' room for inspection by the Committee on Works of Art, and, if approved, shall be assigned a place by the Curator, who shall have them hung under the direction of the same committee.

2. No Works of Art admitted to the Gallery shall be removed in less than thirty (30) days after being deposited, or remain longer than four (4) months, except by the consent of the Committee on Works of Art.

3. At the expiration of the time stipulated for the exhibition of any Work of Art, the owner, or his representative, shall be requested by the Curator to remove the same; and if he fail to comply with this request, it shall be the duty of the Curator to have the said work, properly protected, stored in some suitable place, the entire cost of which shall be charged to the owner, and for the payment of which charges the work shall be retained as security, and if the property so stored be not redeemed in a reasonable time by the reimbursement of the entire expenses of removal and storage, then it shall be lawful for the Trustees to sell such works at public sale, after reasonable public notice, for cash, and hold the residue, after the payment of the expenses and storage aforesaid, subject to the order of the owner, or his representative.

4. The Gallery shall be at no expense for Works of Art on exhibition or stored away, or responsible for any damage by fire, or otherwise, ordinary care having been taken of them.

5. These rules shall be subscribed by all persons whose works shall be hereafter admitted, and the same shall thereupon become a contract between them and the Trustees, legally binding on both, and also binding on the heirs, executors, administrators, and assigns of the depositor or owner of the work put on exhibition.

6. No deviation shall be made herefrom without the consent of the Board of Trustees.

Washington, D. C.,

Jan 29th 1887

I hereby assent to the above regulations in placing my painting
"The Gettysburg Gap"
on exhibition at the Corcoran Gallery of Art.

"Clermont" - Blue Ridge Summit P.O.

Franklin County, Pennsylvania

V. Stamp

R. D. A.

No. 4030

CORCORAN GALLERY OF ART FILES.

WRITER.

Bosworth N. Y.

Residence Liverpool

Date Feb 4. 1887

Rec'd " 23 "

Ack'g'd

Answered

SUBJECT.

Offers a certain
picture (unnamed)
for sale.

✓

To the

Secretary
of the

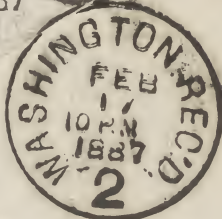
Corcoran Gallery of Art
Washington
U. S. America



4030



37



7 Waterloo Buildings
Hanover St
Liverpool

Recd Feb 23

1030

Feb 4th 1887

Dear Sir

I write to you upon a subject (as you will see from pamphlet forwarded you by this mail) of considerable importance. In connexion therewith Mr. Stewart Baird Secretary of the Smithsonian Institution advises me to communicate upon the matter with you -

It would be superfluous to enter into any eulogiums and you will readily understand when I say it is well worth your consideration

I have had the picture in my possession many years and it has not hitherto been placed upon the market -

I therefore ask you after perusal of the Pamphlet whether you would entertain the purchase? Enclosed I hand you copy of Mr Bairds letter and request the favor of your reply in course of mail. Remaining

Yours Respectfully

H. G. Bosworth

- Copy -

Recd Nov 23

United States National Museum
Washington

Decr 11th 1886

Mr. H. G. Posworth
 7 Waterloo Building
 Spool

Sir

Your letter of Novr 23rd addressed to the Curator of the National Museum in reference to the disposal of a certain picture in your possession has been received - I fear however that it is out of my power to be of any assistance to you in the matter since the National Museum possesses no fund which can be expended upon the purchase of works of Art nor indeed have we any department in the National Museum at present in which this object could be properly displayed

The Corcoran Gallery of Art in Washington would be probably a more useful medium through which to make known your wishes

Thanking you for bringing this matter to our notice & regretting that it is not possible for me to be of any service to you - I am Sir Yours Very
 Respectfully Stewart Baird